

Abstract

The aim of my thesis is to introduce E. H. Gombrich's views on the nature of the reception of representational works of art. Firstly I describe the moments in Gombrich's life that contributed to the formation of his views on this topic. Subsequently, I focus on Gombrich's very concept of the reception of representational works of art. My thesis is divided into three parts, in which Gombrich's reflections on reception are thematized. The first part introduces reflections on the participation of the viewer in the process of the reception of works of art. This part demonstrates that the core of Gombrich's views create a distinction between two spheres: „vision“ and „knowledge“. The second part, in which I tematize Gombrich's concept of reception, introduces his views on the artist's role and discusses the manner and limits of artistic creation. The third part describes Gombrich's reflections on the development of reception, in relation to historical changes on artistic functions. My thesis analyzes Gombrich's reflection, which is that knowledge, experience and memory have a decisive influence on the perception, interpretation and the creation itself of the work of art. In another part of my thesis, I paraphrase Gombrich's reflections of the perspective representation and I pay attention to the consequence of the reflection of Nelson Goodman, who criticizes Gombrich's concept of perspective representation.